

THE MUSICAL JOURNAL

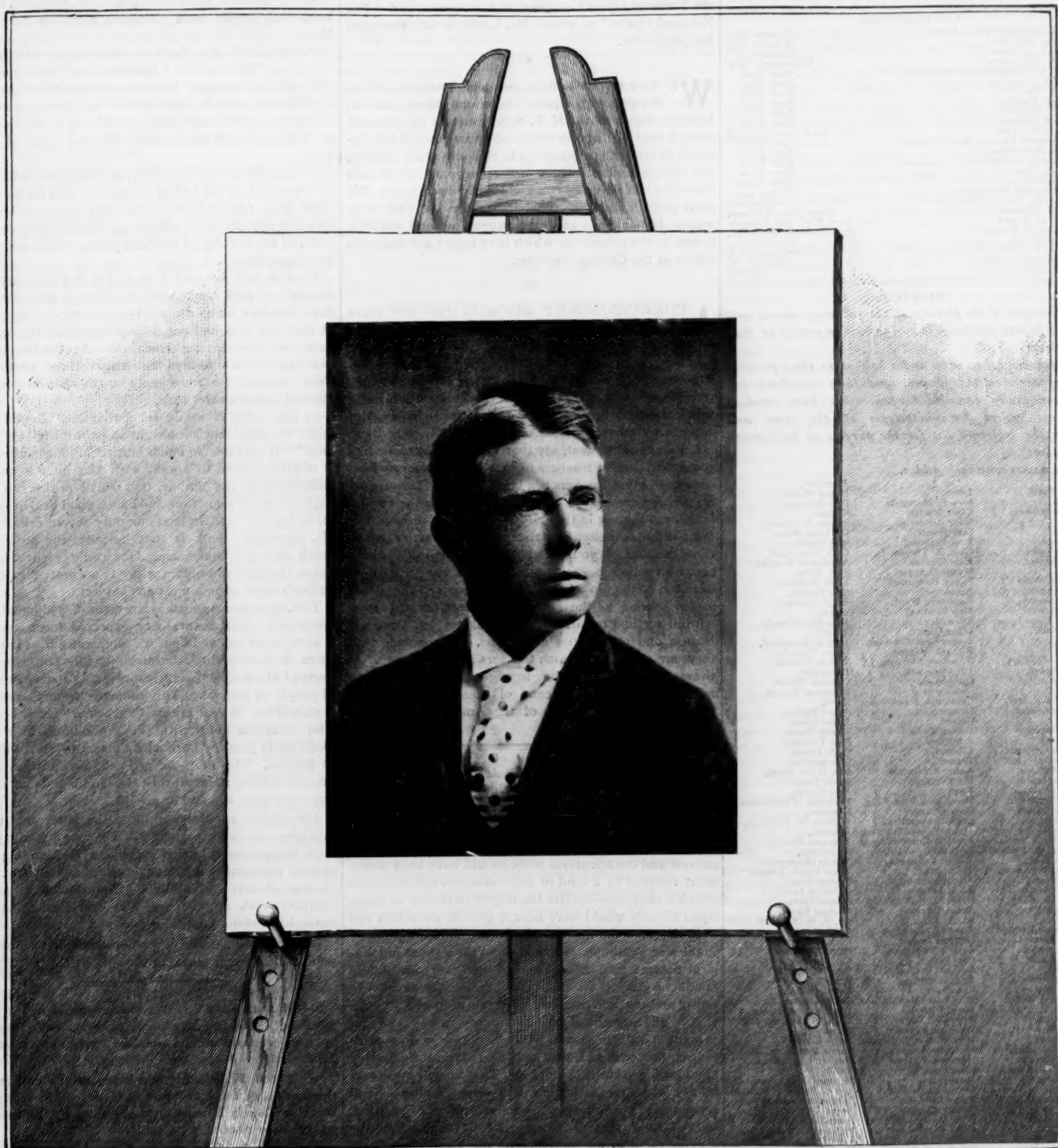
MUSICAL FETTER

A WEEKLY JOURNAL
DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. XV.—NO. 4.

NEW YORK, WEDNESDAY, JULY 27, 1887.

WHOLE NO. 389.



GEORGE MANNING NOWELL

THE MUSICAL COURIER.

—A WEEKLY PAPER—

DEVOTED TO MUSIC AND THE MUSIC TRADES.

ESTABLISHED JANUARY, 1860.

No. 389.

Subscription (including postage) invariably in advance
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING: SEE TRADE DEPARTMENT.

All remittances for subscriptions or advertising must be made by check
draft, or money order.

NEW YORK, WEDNESDAY, JULY 27, 1887.

MARC A. BLUMENBERG. OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors.

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Offices: No. 25 East Fourteenth St., New York.

WESTERN OFFICE: Chicago, JOHN E. HALL, 148 State
Street, Manager.

PHILADELPHIA OFFICE: 504 Walnut St., J. VIENNOT, Manager.

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Electrotypes of the pictures of the following-named artists
 will be sent, pre-paid, to any address on receipt of four
 (4) dollars.

During more than seven and a half years these pictures
 have appeared in this paper, and their excellence has
 been universally commented upon. We have received
 numerous orders for electrotypes of the same, and
 publish the subjoined list for the purpose of facilitating
 a selection.

New names constantly added.

Adelina Patti,
 Benvenuti,
 Christine Nilsson,
 Scalchi,
 Trebelli,
 Marie Ross,
 Anna de Bellucca,
 Etelka Gerster,
 Nordica,
 Josephine Yorke,
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 Kellogg, Clara L.,
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 Albani,
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 Lena Little,
 Mario-Celli,
 Chatterbox-Bolner,
 Mine, Fernandez,
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 Marie Louise Dotti,
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 Carl Retter,
 George Gemünder,
 Emil Liebling,
 Van Zandt,
 W. Edward Heimendahl,
 Mme. Clemelli,
 Albert M. Bagby,
 W. Waugh Lauder,
 Franz Liszt,
 Mendelssohn,
 Hans von Bülow,
 Clara Schumann,
 Joachim,
 Samuel S. Sanford,
 Franz Liszt,
 Christine Donner,
 Dora Henningsen,
 A. A. Stanley,
 Ernst Catenhusen,
 Heinrich Hofmann,
 Charles Fradel,
 Emil Sauer,
 Jesse Bartlett Davis,
 Dory Brewster-Petersen,
 Willis Nowell,

Marchesi,
 Henry Mason,
 P. S. Gilmore,
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 Emil Scaria,
 Hermann Winkelmann,
 Donizetti,
 William W. Gilchrist,
 Ferranti,
 Johannes Brahms,
 Meyerbeer,
 Moritz Moszkowski,
 Anna Louise Tanner,
 Filoteo Greco,
 Wilhelm Junkc,
 Fannie Hirsch,
 Michael Basser,
 Dr. S. N. Penfield,
 F. W. Riesberg,
 Emmons Hamlin,
 Otto Sutro,
 Carl Faellen,
 Belle Cole,
 Carl Millecker,
 Lowell Mason,
 Georges Bizet,
 John A. Brockhoven,
 Edgar H. Sherwood,
 Ponchielli,
 Edouard Lalo,
 Carrie Hun-King,
 Pauline L'Allemand,
 Verdi,
 Hummel Monument,
 Hector Berlioz Monument,
 Johann Svendsen,
 Anton Dvorak,
 Saint-Saens,
 Pablo de Sarasate,
 Jules Jordan,
 Hans Richter,
 Therese Herbert-Foerster,
 Bertha Person,
 William Mason,
 Carlos Sobrino,

It is reported that Mr. Pat. Gilmore stated that the
 "Boulanger March" is a better piece of composition
 than the "Marseillaise." We do not believe the report.

At the last business meeting of the M. T. N. A., the
 association passed a resolution forbidding the use
 of any signs on the pianos that are to be played in any
 of the future recitals or concerts of the organization.

The article in the Columbus Telegram, entitled "Our
 Musical Future," written by Mr. Edmund Mattoon,
 has made a deep impression on Ohio musicians. It
 refers especially to American composers, to the M. T.
 N. A., to the Ohio Music Teachers' Association and to
 the American College of Musicians and its future.

Those parties who are signing contracts to appear
 next season with what remains of or is said to suc-
 ceed the Thurber opera scheme ought to know that they
 are not making any contracts with the National Opera
 Company, but with "The National Opera, Charles E.
 Locke, proprietor." There is a vast difference between
 the National Opera Company, as it is known, and "The
 National Opera," of which Mr. Locke is not manager,
 but proprietor.

We have received numerous complimentary letters
 and personal expressions commending our ex-
 haustive review of the M. T. N. A. events of the eleventh
 annual meeting; and in truth no other journal has de-
 voted either time or attention to this important subject,
 the possibilities of which are appreciated by us and
 therefore carefully and conscientiously dwelt upon. We
 shall publish some of the important essays that were
 read at Indianapolis and may suggest several valuable
 points to the committee which is to report a new consti-
 tution at the Chicago meeting.

A CORRESPONDENT asks us to state how many
 music teachers there are in the United States. It
 is difficult to answer this question unless the cor-
 respondent modifies it somewhat. This much, however,
 we will say: There are comparatively a limited number
 of real, genuine music teachers, but a host of so-called
 music teachers are practicing professionally in this
 country.

Let us, for argument, say that there are one hundred
 competent music teachers in New York—and one hun-
 dred competent teachers is a large number. The number
 of persons engaged in giving instruction in the various
 branches of music in this city is estimated at over two
 thousand—some say three thousand. The major part of
 these consists of young ladies and maidens of doubtful
 age, who either began to teach for no reason at all or
 were forced to gain a livelihood, and adopted the piano
 lesson scheme as the easiest and therefore the most
 natural method to earn money. Taking New York and
 Boston and other cities as a basis, we conclude that
 there are about 50,000 such teachers in this country. At
 the same time we are willing to wager a large-sized water-
 melon that not 10 per cent. of these could pass the
 first, the associate, degree of the American College of
 Musicians.

DOCTORS OF MUSIC.

The absence of Ernst Eberhard, the "Doctor of
 Music," who conferred the degree upon himself,
 was much regretted by the assembled members of the
 M. T. N. A. at Indianapolis. The monotony of good,
 earnest and conscientious work should have been some-
 what relieved by a kind of dime-museum exhibition, in
 which a man who confers the degree of doctor of music
 upon himself would have been a greater attraction and
 curiosity than the musical pig or the monkey engineer
 of the steam calliope. We need about three thousand mu-
 sical doctors like Eberhard, and then everyone should
 conduct a musical dispensary and create new doctors of
 music and musical masters, until the crop gets so large
 that Wall Street will take an interest in it. The first
 thing that will then occur will be a corner in doctors of
 music; they will be bulled and beared, until finally Jay
 Gould will get his little hand in. That he will own them
 all as a consequence no one will doubt, and as he will
 recognize at once that he misunderstood the question,
 he will, as a shrewd man, get rid of the whole lot by
 making the doctors train men on the elevated railroad.
 Having visited certain musical conservatories and also
 having frequently traveled on the elevated railroad, we
 have come to the conclusion that Gould has foreseen this

thing and appointed several doctors of music to impor-
 tant positions on the elevated trains. Gould has a big
 brain.

MR. KREHBIEL'S "REVIEW OF THE MUSICAL SEASON OF 1886-7."

BEFORE us lies a very complete and comprehensive
 review, in book form, of every musical entertain-
 ment of any importance which occurred between Oc-
 tober 4, 1886, and April 30, 1887, in the cities of New
 York and Brooklyn.

As a chronological review it is invaluable, but its real
 merit lies far deeper and is grounded upon the earnest
 convictions and high aims of Mr. Krehbiel. In these
 230 (nominal) pages he gives plain and positive evidence
 of his fervent interest in music and its development,
 as well as in its relations to our complex modern civiliza-
 tion (so-called).

Mr. Krehbiel gives a detailed copy of each program
 performed during the period above mentioned and in-
 dulges in but little comment except in the case of
 the production of a new work; for example, he devotes
 nineteen pages to "Tristan and Isolde," and nine to
 "Nero;" three of these nine pages are, however, trans-
 lated with credit from Gevaert's work on "Antique
 Music."

Mr. Krehbiel also deals at some length with Liszt's
 "Christus," Rubinstein's "Paradise Lost" and Berlioz's
 "Trojans in Carthage;" he also gives us a "Retrospect,"
 in which he presents a tabulated list of operatic novelties
 and some interesting figures pertaining to the expense
 of producing and maintaining German opera in New
 York.

As regards the concert season, we have been suffici-
 ently interested to do a little tabulation, and we find that
 there were twenty-four choral, forty-nine orchestral,
 fifty-five miscellaneous and about twenty chamber con-
 certs, to say nothing of nineteen piano recitals and fifty-
 five organ ditto.

Thus it will be seen that in the 209 days between
 October 4, 1886, and April 30, 1887—a period of 180
 days, Sundays being excluded—the music-loving public
 of this city and its Long Island twin had the oppor-
 tunity of hearing 224 concerts. As for the opera,
 that could be listened to about three times per
 week; certainly it cannot justly be said that we have no
 musical opportunities here.

In one sense it would seem that Mr. Krehbiel has
 failed to show much foresight in publishing this "Re-
 view." It contains so much statistical information and
 is so saturated, so to speak, with the intense musical
 enthusiasm of the author, that small critics can have
 high living for some time and have a good deal of ready-
 made capital; and, in fact, our only severe criticism of
 Mr. Krehbiel's book is that he takes the public too
 much into his confidence. One could easily read be-
 tween the lines and obtain a pretty accurate idea of the
 author's ideas upon almost any subject.

This, as it seems to us, is an error of judgment, and
 one which might naturally be expected from a man of
 a warm heart and an impulsive temperament. However,
 there is perhaps little harm done, for—truth to say—
 many of Mr. Krehbiel's fancies are inches above the heads
 of people in general. This is fortunate and exactly as
 it should be. A real critic is a teacher. He is not one
 who compares notes with the groundlings, as if their
 views could possibly be of any moment to him, or indeed
 to anyone. He must be self-assertive, authoritative,
 even dictatorial; and all this Mr. Krehbiel is at times,
 but—he knows whereof he speaks.

The work is admirably printed, the letterpress being
 first class in every particular. The proof-reading has
 been scrupulously looked after and the binding and
 general appearance are most beautiful and artistic. As
 we have already said it will be of inestimable value as a
 compact work of reference, and every musician and
 music lover should have a copy.

It is Mr. Krehbiel's second volume, the first which was
 published last year covering the season 1885-6.

—Mr. Sebastian B. Schlessinger, who is at the New
 American, Richfield Springs, with his two interesting daughters
 and their governess, drives a handsome turnout with a black and
 bay pair.

—Myron W. Whitney, the basso of the ex-National
 Opera Company, who is at Plymouth, Mass., with his family, has
 bought a house in Watertown, Mass., which will be their per-
 manent winter home.

—Kate Bensberg will again tour the country next
 season in English opera. The company will have the assistance
 of Miss Louise Engel, contralto; Ross David, tenor; E. N.
 Knight, basso, and Carl Serrano, director.

Aliquot Tones and Surgery of the Throat.*

BY LOUISA CAPPIANI.

IN my essay upon voice culture, which I had the honor of delivering before you at Cleveland three years ago, I laid particular stress upon the placing of the tones.

To explain this more clearly I must enter slightly into anatomy, but not the anatomy of the larynx, for I consider it wrong to burden the pupil's mind with this, and it often results in throaty tones. The tones must be produced on the principle of the æolian harp—the air-harp—the strings of which, placed in a window, resound as the air passes through, and thus vibrations are developed and perfect tones produced. In the same manner the human voice must be produced; the air, rising from the lungs, passes through the vocal bands, causing them to vibrate and thus give forth tones conceived by the brain.

Now, if these vibrations are allowed to come directly through the mouth, without first touching the sounding-board, which consists of the nasal bones, forming by its vomer, ethmoid and turbinated bones, with the superior maxillary, an acoustic chamber, the tone will be vulgar and rough, bare of sympathy and devoid of æsthetic expression.

On the contrary, when the air-column above the vocal bands, colored with the tone, is guided behind the tonsils up the pharynx into the sounding-board above described, the vibrations are so multiplied that aliquot tones are awakened by the different shape and thinness of these aforesaid bones.

From this harmonious mixture of the over-tones the voice receives its beauty, mellowness, strength, and the individual quality of the voice which the French call "timbre de la voix."

These tones may be compared to the tones drawn from an Amati violin by a fine performer.

Once when I was in the museum upon the Island Veglia, in the Quarnero, where these violins were manufactured, I asked the question: "Wherein consists the great value of these instruments?" The answer was: "In their sympathetic tone, produced by the fineness of the wood and the curves in the sounding-board."

The same is the case with the simple hunting-horn (corno da caccia), the curves of which develop its over-tones, producing, by this mixture of mellowness and strength, its wonderful, harmonious tones.

When the tonsils are in a healthy condition they favor the guidance of the tone into our sounding-board, the vibrations of which must then be brought downward through the teeth—which form a secondary sounding-board—and out of the mouth, in a perfect, melodious, clear, flute-like tone, placed before the mouth as the soap-bubble is placed outside the straw.

When the tonsils are cut out the above-described process of pure-tone production becomes extremely difficult; in some instances the difficulty can be overcome by a decided forward inclination of the body—which position aids the column of air from the lungs to take the right direction to the sounding-board—as Patti does, and she, surely, knows how to produce the sweetest tones.

I do not approve of having the tonsils cut out, even when diseased. Of course, when the tonsils are so much swollen that suffocation is imminent, rather lose the tonsils than your life. Dr. Clarence Rice, a throat specialist of New York and successor of the late famous Dr. Louis Elsberg, says that "even with the most skillful surgery there remains a risk of changing the compass of the voice."

I feel it my duty, on this occasion, to make clear *this point*, so important to all in my profession, as last year I was not allotted the time to fully express myself.

The tonsils, situated as they are between the pillars of the pharynx, are frequently attached to these pillars, and when they are completely extirpated by the surgeon's knife, and especially if the operator is inexperienced or careless, there is great danger of wounding these muscles, which are in front and behind the tonsils.

The ante-pillar (the palato glossus muscle) and the post-pillar (the palato pharyngeus muscle), although they are properly interested in deglutition, yet in drawing the pharynx upward they are really exterior muscles of the larynx. Now, if these pillars are wounded by the knife of the operator and thus shortened by cicatrization, they are known to produce changes both in the compass and quality of the voice.

Another point: if tonsils which are adherent to the pharyngeal pillars are wholly removed, these muscles are frequently lengthened, and thus they lose a portion of their power of tension, and so the voice is lowered in pitch.

In my experience I can name a number of prominent singers with their tonsils cut out, who illustrate this statement, and are obliged to transpose their arias about an entire tone, or a small third.

Now I insist that in adult singers, where the voice is settled, if the tonsils are so large as to interfere with proper breathing, articulation and swallowing, that only a portion of the tonsils should be removed, and that, not by knife, but by electric cautery or by astringent applications.

To return to the over-tones, I will close with the historical fact relating to Johann Sebastian Bach, who, when his soprano was changing to a basso, sang for a short period of time in octaves—

at the same time two tones—a phenomenon which has puzzled musicians ever since.

I have recently formed a theory explanatory of this phenomenon, which is as follows: With adolescence the vocal bands become filled with blood, which is the cause of the disturbance of voice at this time of life, and only when, after a period of time which cannot be fixed, this blood is absorbed and the vocal bands again become perfectly white does the male voice become settled.

With Bach this absorption may have been reluctant or incomplete, leaving for this short time just one drop of blood on each vocal chord on the very same place, thus dividing them unequally, the longer part giving the slower vibrations and basso tone, the shorter part giving the quicker vibrations and the higher octave of the first in one and the same breath, thus producing two tones relative to each other at once by the same larynx.

To avoid miscomprehension I must add that, in saying the tone should be guided up in the nasal bone, I do not mean that it should come down through the nostrils. Not at all! This were nasal singing. I will repeat that the tones must come from the nasal bone through the teeth outside of the mouth, where the sharp-cut consonants, with the sustaining power of the vowels (in whatever language), give finish to the declamatory part.

I am often told that teachers direct their pupils to "bring the voice into the roof of the mouth;" this is an error, their being only one thick bone, the hard palate, with which it is impossible to develop the different over-tones in relationship to the first, which consist, according to Helmholtz, of octave, third, fifth, seventh and even second.

It is the nasal bone with its many minute bones of different shapes—fully described above—all set to trembling, which forms the acoustic chamber; and by this sounding-board, with its aliquot tones, every voice becomes ennobled and beautified—I would like to say, receives its soulful sympathetic quality, its æsthetic expression and a heavenly tone.

FOREIGN NOTES.

...Scalchi will sing in Lisbon the coming season.

...Verdi's "Otello" is said to have made a failure at the Teatro Valle, Rome.

...Pauline Ellice is another piano-wonder child at present concertizing in London.

...Edward Solomon is still in London and promises to have a new opera ready very soon.

...Marguerite Ugalde has reappeared in St. Petersburg, after an absence of three years, in "La Mascotte."

...The cable on Sunday announced that Radecke had retired from the conductorship of the Royal Opera, Berlin.

...Boito's "Mefistofele" has made a genuine popular success at the Dal Verme in Milan, where it is produced brilliantly.

...We beg leave to state to the London *Figaro* that Mr. Frank Van der Stucken is not a "pianist and conductor," but a conductor and composer.

...The memoirs of the late Count von Hülsen, the intendant of the Berlin Royal Opera-House, will shortly be published in the *Deutsche Revue*.

...The well-known organist, Paul Homeyer, of Leipzig, purposes to give a series of concerts, to be devoted to the performance of concertos for organ and orchestra.

...Mr. Link, formerly of the Thalia Company, New York, signed an engagement in Berlin to appear for the coming season at the Carl Theatre in Vienna. Miss Seebold, well known in this city, signed a similar contract.

...The London *Standard* of July 2 says:

We hear that the young pianist, Mr. Eckhoff, a promising pupil of the late Abbé Liszt, died quite suddenly on Friday week. His loss will be greatly regretted by many of his friends and admirers.

...The concerts of the reorganized Berlin Philharmonic Society will be given under Hans von Bülow's direction on the following dates: October 21, November 14, December 3, January 4 and 23, February 6 and 20, March 5 and 19 and April 6.

...The cable brought the following from Berlin last week:

Von Bülow, the well-known musician, has returned to Berlin to conduct a series of forty concerts to be given by the Philharmonic Society. He will afterward conduct a series of forty operas at Hamburg.

...The Sacred Harmonic Society have secured the first performance in London, on November 17, of Mr. Bottesini's oratorio, "The Garden of Olivet," which will be produced at the Norwich Festival, and will be published by Messrs. Hutchings & Co.

...It appears that Levy, the celebrated Munich conductor, has been refused permission to direct at Bayreuth next summer, the management at Munich opposing the step on the ground that it requires his services, especially next year. Conductor Nickisch, of Leipzig, has been selected for some of the Bayreuth performances in Levy's place.

...The singing in American churches in Paris is fine, as a general rule. This is owing to the number of American vocal students who come to Paris to study. It is comparatively easy to recruit a good quartet and soloists among them. Besides, as they constantly come and go, we hear often of new names in the Anglo-American papers. As a whole the American colony can be said to play a certain role in musical matters in the French capital.—*Musical Herald*.

...Gounod's new mass, "Joan of Arc," was produced at the cathedral of Rheims last Sunday.

...Mr. Henschel has secured the right of producing Wagner's early-written symphony in London.

...London *Figaro* says that Sophie Menter has resigned the post of professor of the pianoforte at the St. Petersburg Conservatory.

...It is said that there is a prospect of Milloeker's "The Maid of Belleville" being put on next winter at the Folies Dramatiques in Paris.

...An interesting article on "The Tonic Sol-fa College and its Work," from the pen of Mr. J. Cuthbert Hadden, appears in the July part of *Cassell's Magazine*.

...According to the *Figaro*, of Paris, Léo Delibes is finishing the music of his opera "Kassia," whose libretto is by Messrs. Henry Meilhac and Philippe Gill.

...The first Scandinavian musical festival will take place next year at Copenhagen during the progress of the Art and Industry Exposition. Niels Gade will conduct it.

...Verdi's publisher, Ricordi, will not permit the intendant of the Vienna Opera to produce "Otello" before he produces "Don Carlos," the rights of which he purchased some time ago.

...Elizabeth Leisinger is to make her début at the Opera in Paris as *Ophelia*, in "Hamlet," and will afterward create the principal female part in "La Dame de Montsoreau," the new French opera to be produced there next season.

...A new string quartet has been organized in Berlin. The first violin is Miss Marie Soldat; second violin, Miss Agnes Tschetschulin, a young lady from Finland, pupil of Joachim. Miss Gabriel Roy plays the viola and Miss Campbell the cello.

...Wagner's "Flying Dutchman" has been produced at the Theatre Pergola, Florence, Italy, with tremendous success. Seats are sold weeks ahead. This is the third Wagner opera produced in Florence. "Lohengrin" was first given in 1871 and "Rienzi" in 1877.

...Lord Wolseley has issued a minute to the effect that the Commander-in-Chief will allow the military bands to adopt the French diapason normal—provided that the officers of the regiments, who pay for the bands, make the change in the instruments at their own expense.

...The Wagner "cycclus" at the Leipsic theatre is receiving unprecedented support from the public. Every performance draws crowded houses. For "Tristan and Isolde," the following is the cast: *Isolde*, Moran—Olden; *Brangäne*, Ithamer—Andriessen and *Tristan*, Lederer.

...The foundation stone of the London Imperial Institute was laid by the Queen on July 4. Sir Arthur Sullivan has wrote a short ode for the occasion to words by Mr. Lewis Morris. It was performed by the students of the Royal College of Music and the Albert Hall Choral Society, aided by the band of the Household Brigade.

...I was much amused at an incident that occurred when we were all seated round the arena. Mr. Levy played the "Star Spangled Banner" magnificently on the cornet, and, naturally enough, the Americans in his audience stood up and uncovered. The English on all sides, not recognizing that this was to them as "God Save the Queen" is to us, yelled "Sit down! Sit down!" which the strangers did. But they must have thought us a wretchedly uncourteous nation, all the same.—*London Truth*.

...At the last meeting of the London Musical Association an interesting paper on "Voice Figures" was read by Mr. Blakeley, for Mrs. Watts-Hughes. The figures are produced in lycopodium, sprinkled on a membrane of india-rubber, which is stretched over a glass bell-shaped receiver. On singing a note into this through a tube the particles settle themselves into figures of diverse forms, according to the note sung. The lady also uses paste, colored as a vibrating material; the figures produced in this are permanent and can be preserved.

...A dramatico-musical curiosity presented in Vienna is a play, "Joseph Haydn," introducing incidents in the great composer's life, with historic and realistic truthfulness, and including the humorous music copyist, Joseph Elssler, grandfather of the famous dancer, Fanny, and the celebrated clown, Kurz-Bernardson, as characters. The music is arranged almost exclusively from Haydn by Suppé, the second act ending with the finale of the "Farewell Symphony," in which one musician after another takes his departure after extinguishing his candle-light. The "earthquake" motion from the "Last Seven Words," accompanies the last scene.

...A Paris newspaper tells a story that reflects severely on Mr. Carvalho, manager of the Opéra Comique. About a month before the fire a gas-pipe fell and wounded a dancer, who was one of the victims of the fire. An attendant subsequently called the manager's attention to the rusty condition of the pipe and spoke of the great risk from fire there was in longer using it. To all of which Mr. Carvalho replied: "Oh, don't bother me about it. The house will be closed in a month." This conversation took place only two days before the fire, which, in fact, was started by this identical pipe. All this story is duly sworn to, and as it will probably come before the authorities who are investigating the matter, its truth may be determined.

* (Read before the M. T. N. A., at Indianapolis.)

PERSONALS.

THE GOOD WORK GOES ON.—A meeting of musicians and amateurs has just been held at Brussels, under the presidency of Lamoureux, the Paris conductor, with a view to the future erection of a theatre, constructed like that of Bayreuth, for the performance during three or four months of each year of Wagnerian and other masterpieces. A definite plan of action was agreed upon and suitable action was taken for future conferences.

THE CONCERT-MASTER JOINS THE N. E. CONSERVATORY.—Concert-Meister Emil Mahr, of Wiesbaden, has been engaged as teacher of violin at the New England Conservatory of Music, Boston. Mr. Mahr belongs to the Joachim school of artists, and has a fine reputation abroad. He has spent the last six years in London as soloist and teacher; has held the position of chef in Mr. Henschel's orchestra there for the past year, and like positions in the Richter and Crystal Palace orchestras. His coming to this country adds another to the galaxy of great artists in that institution, and will place the violin school in the very front rank.

ABBEY AND THE WONDER-CHILD.—A cable announces that it is rumored in London musical circles that Abbey has secured the wonder-child, Joseph Hoffmann, the pianist who has been creating such a furore in London, and will bring him over here as soon as possible. Abbey is also said to have engaged Bottesini, the old and renowned double-bass player.

AT NANTASKET.—Many musical folks stop at the Atlantic House, Nantasket, during the hot weather. The following were lately registered there: Mr. and Mrs. H. C. Barnabee, Mr. and Mrs. W. H. McDonald, Mrs. Blanche Stone-Barton, Mrs. Stone-Barton, and Mrs. McDonald and sister, the latter being known as Marie Stone.

WHAT DI MURSKA WILL DO.—Ilma di Murska, who returns from Europe in September to settle in this city, will appear again under the management of De Vivo in a series of concerts, beginning about October 1. Mrs. di Murska also intends to give singing lessons.

W. WAUGH LAUDER'S CHANGE.—Mr. W. Waugh Lauder, at present at Eureka, Ill., a musician well known throughout this country, has accepted an engagement with the New England Conservatory of Music, Boston, and will be found at that institution next season.

THEODORE THOMAS PROCEEDS.—As the National Opera Company is a New Jersey corporation, Theodore Thomas, who is suing for \$18,347.40, balance of salary as musical director from December 1, 1886, to June 15, 1887, has obtained from Judge Potter an attachment against the company's property in this State. He says that his salary for the six and a half months was to be \$24,500.

Later.—The scenery, stage properties and costumes of the National Opera Company have been seized by the sheriff in Jersey City. Mrs. Thurber lent \$32,000 to the company, and she has instituted suit through Prosecutor of the Pleas Winfield to recover that amount. Papers have been served on Director Buckley, of the company, in Paterson. The sheriff levied on the goods, which are on storage at the old Oakland Skating Rink, Jersey City.

ON THE DEATH OF MISS HENNE.—An acquaintance of the late Miss Antonia Henne, who died on the 18th of this month, of cerebral apoplexy, in referring to her, says:

Miss Henne made her debut as a contralto singer at one of Thomas's symphony concerts and won universal applause, not only for the beautiful quality of her voice, but by its remarkable culture. I have not heard Miss Henne sing in six or seven years, possibly longer, but I have the pleasantest recollections of her rendering of German songs. She sang with remarkable taste and expression, and seemed to thoroughly understand herself and the capacities of her organ. Of late years she has not sung a great deal in public, outside of the choir of which she has been a member for some time, but devoted her time to teaching. Anyone who is in the habit of reading signs in passing up and down the streets, as I am, may remember quite a large sign with white letters on a dark ground hanging from a balcony on Fourth-ave., near Twenty-first-st., with the announcement "Voice Culture and the Art of Singing." That was where Miss Henne held forth, and she probably made as much money in teaching the art of singing, that she had learned so thoroughly well herself, as do many singers who spend their lives before the footlights.

The funeral took place last Wednesday from the Madison Square Presbyterian Church. The Rev. Henry A. Nelson, of Philadelphia, conducted the religious services. Out of respect to Miss Henne, who always disliked to sing at funerals, there was neither singing nor organ playing.

ABOUT MARIE VAN ZANDT.—Louise Chandler Moulton writes from London as follows:

Marie Van Zandt is in London now and much sought and admired, as usual. Some people have fancied that her voice must have been impaired by her serious illness, but she never sang more delightfully than at present. She has been receiving in Paris the nice little sum of \$5,000 per night for singing at fashionable houses in private entertainments, and will receive the same handsome stipend for singing at various fashionable private houses in London. A nightgale in one's throat is a very profitable sort of bird.

By the way, Marie's little tiff with the Prince of Wales is quite made up. When she met him at Cannes, pale and interesting from recent illness, his royal heart was softened, and he was just as cordial and benignant as if she had not—very properly, as we Americans would think—refused the invitation to meet him at dinner, because she had already invited, for the same evening, a dinner party of her own friends. In spite of this past offense all goes on now merrily as a marriage bell, and last Saturday night Marie sang at the Viscountess Mandeville's for the Prince and Princess of Wales, the King of Denmark, the King of Greece and other royalties, and was invited to the royal supper afterward. She sang charmingly, and conversed with all the royal people and received their praises and congratulations.

JULES JORDAN AND THE MINSTRELS.—Mr. Jules

Jordan, the tenor and song writer, will travel next season as principal tenor with Thatcher, Primrose and West's Minstrels. He has written two songs entitled, "The song that reached my heart" and "Under the jasmine and rose," which he will sing nightly. A new feature with Thatcher, Primrose and West next season will be a white feature, that is to say, the principal solo singer will not apply the burnt cork, but will appear in dress suit, just like on the concert stage. This is the latest minstrel innovation.

MISS CHICKERING'S BRIDEGROOM.—The following is from Boston's correspondent to New York *Telegram*:

Of the engagement of Miss Mary Chickering, only child of Mr. George H. Chickering, and Mr. John Fitz Herbert Ruxton, a young and wealthy Irishman, several interesting facts in connection with the prospective bridegroom have come to light. He is the eldest son of William Ruxton, D.L., of Ardee House, Ardee, Ireland, and holds the rank of captain of artillery in her Majesty's service. The Ruxton property, situated some thirty miles from Dublin, comprises a fine country seat of many broad acres, and enjoys the reputation of being one of the most beautiful estates in that region. Captain Ruxton is twenty-five years old, stands six feet high, has a handsome Irish face, is full of health and spirits, is a dashing rider, and owns the best pack and stud in all the country round. Miss Chickering, who met her fiancé last winter at Nice, whither the physician sent Mr. Chickering for his health, is a very pretty girl of eighteen. She has brown hair and eyes, a petite, exquisitely proportioned figure, and her face is full of life and animation. She is a very accomplished musician, and a most charming girl altogether. The marriage will take place in the early autumn at the country home of the Chickering, in Milton, where the family now are. Great interest is felt among Miss Chickering's many relatives and friends to see this young and dashing Irishman, who comes to America for the first time to claim his Irish bride, and the wedding will be an unusually romantic and unique one.

THE EFFECT OF MUSIC ON THE EX-EMPRESS CHARLOTTE.—A correspondent from London sends the following in reference to the widow of Maximilian:

During the stay of the King and Queen of the Belgians in England an incident occurred at the castle of Bouhouth which might be a corroboration of the slight hopes lately entertained of an amelioration in the condition of the unfortunate Empress Charlotte. A few nights ago she had retired to rest at her usual early hour, and a young Austrian lady, for some time past attached to her person, sat down at the piano and half unconsciously began to play the Mexican national hymn. Before she had concluded she was startled by seeing the doors communicating with the sleeping apartments of the Empress flung open, and the Empress herself, in her night dress, pale as death, appear on the threshold. With a piercing cry she uttered the name of "Maximilian!" and fell to the ground in strong hysterics. She was at once carried back to her bed, and for a while it was feared that convulsions would ensue, but a few hours later she had returned to her usual impassive condition. Still, there is evidence of some chord in the clouded intellect having been touched by association, and so far the omen may be considered as favorable.

AT GERSTER'S VILLA; SHE IS NOT INSANE.—Annie Wakeman, who recently visited Gerster, writes as follows:

At the summit of the hill there is a large plateau, in the centre of which Gerster's villa stands. The approach is by a five minutes' drive through a grove of very old chestnut trees. As we alighted, we were gleefully welcomed by the charming prima donna, whose clear, bright eyes, merry ringing voice and abundantly healthful appearance at once set our minds at rest on the subject which we had all contemplated with such anxiety, yet had hardly dared to broach to each other. In the entrance hall we found with Gerster her two lovely little daughters. Linda, with her long, black hair, large, fearless, black eyes and swarthy complexion, diminutive and strong, looking the very type of a Roman child, and though apparently not more than six years old, talking glibly in Florentine Italian to the two Newfoundland dogs, Lord and Lady, addressed us in polite French, and made secret inquiries of her mamma as to who we were in mellifluous Hungarian. The baby, Berta, fair-haired and blue-eyed like her mother, toddled about, playing with her toys and her pet dog Fido, utterly oblivious of the advent of visitors.

Two comely waiting-maids showed us to the rooms prepared for us, and we shortly reassembled in the grand drawing-room, where we were introduced to Venturini, Gerster's lawyer, who conducted the legal formalities attending the separation of Gerster and her former husband, Dr. Gardini, who now resides entirely at Bologna. They also introduced us to her daughter Eglia, Linda's constant companion. Subsequently, at dinner, we were introduced to Parisini, Gerster's secretary and estate manager, and Ventura, her piano accompanist, who both come to the villa every morning and remain until after dinner. While Mr. and Mrs. Bruno, who have been intimate friends of Gerster ever since her first visit to America, were anxiously questioning her as to the causes of the extraordinary stories set afloat concerning her, I had time to look around the room. It is a magnificent apartment, I should say about forty-eight feet long by twenty-eight feet wide and at least eighteen feet high. In the centre of the room stand two concert grand pianos, placed so as to form a square, on which was displayed a huge cover of rich silk, with a chaste design of scrolls, birds and flowers, hand-worked in bright colors and gold. This cover is known as "embossed Italian work." Close by stands a round table, with a dark red velvet cover, with the monogram "G. G." and a coronet worked in gold in the centre, and green laurel leaves embroidered in fillosile silk and shaded chenille beneath the coronet and the initialed monogram. This latter appears on all the principal articles used in the villa, such as the plate, china, damask table linen, quilts, counterpanes and pillows—in fact, on all possible places where a monogram could be appropriately introduced. The rich beauty of the piano cover equaled by the Turkish settees, gorgeously ornamented with Eastern work in silk and gold and with gold tassels at all its corners. Settees and curious chairs in loose luxury are scattered about the room, making it difficult to trace the design in the colored marbles of which the floor is composed.

Among the more conspicuous articles on the floor of this palatial room are a valuable pair of hammered metal vases, mounted on Venetian carved wood-stands; a pair of rich Japanese vases, four feet high; some marble statuettes, among them an exquisite Faust and Marguerite, and a pair of Venetian flower-stands, supported by figures of gold. On each of these stands is a huge basket, containing some fifty pots of growing ferns and flowers. The walls and ceilings are beautifully painted with designs of flowers surrounding miniature landscapes. Two magnificent candelabra are suspended from the ceiling. On the walls are four mirrors, each having a six-branched candelabrum, and each candelabrum bearing five candles. There are also two large mirrors in elaborate gold frames, and several gold tables bearing other candelabra and lamps. On either side of the room is a cushioned seat, seven yards long, covered with fine red cloth, and at the four ends of these seats are four gold stands, bearing glass cases containing the most exquisite trophies that have been presented to Gerster during her brief public career. This cushioned seat is a luxurious revival of the old-fashioned English settee. The cushions make it indeed luxurious, since one can utilize one or six of these downy headrests at pleasure.

To describe the villa throughout—its rich furniture, its pictures, its painted walls and ceilings, its magnificent marble bath, its spacious wine cellars and kitchens, its electric bells and other labor-saving appliances, its numerous dormitories in the top story, indicating pretty conclusively that in former times it was the abode of some ancient monastic order, its laundry and store-

rooms in the tower and its commodious stables—would occupy several columns. Suffice it to say the villa is built in the style common enough in Italy. At the main entrance is a grand double staircase, and, running through from east to west, is a side and lofty corridor, giving access to each department on the ground floor—dining-room, library, reception-room, billiard-room, &c.—and each floor is constructed on the same design.

Dinner over, there was an adjournment to the billiard-room, and after the gentlemen had finished the inevitable cigar we got up a billiard mach. Well, let me say this much openly and boldly: Gerster can sing, but she can't play billiards. She proved herself about the worst player in the company. Then we found a book of Magyar songs, and, readily yielding to our entreaties, our genial hostess led the way to the music-room, and, without waiting for her usual accompanist, she sat down to the piano and sang as Gerster only can sing. There was no change in her voice, save that it seems to have broadened, in the sense of its taking on a more dramatic quality. Perhaps, also, there is in the voice a tenderer tone than of yore. If so, it signifies a bit of a heart throb at the end of trills and scales.

How merrily time flies when one is such a favored guest. Three days rolled by all too soon; yet there was more than enough to beguile weeks, instead of days, and all this without a need arising to step off the land owned by Gerster. Her estate covers several square miles and extends over many of the adjacent mountains. It is divided into twelve separate farms, each being sub-managed and tilled by a distinct family—a little colony as it were—all under the general rule of the clever and level-headed proprietress. As her companions, we have paid visits to all the farms on the mountain tops, climbing up zigzag paths, under festoons of vines and through fields of grain, Gerster always leading the way, merrily warbling snatches of melody and outdoing us in activity and long-sustained endurance. The olive farms on the plain below us running down to the river Reno we have yet to explore.

I now know enough to convince me that Gerster has not the faintest taint of insanity. She is clear-witted, well-poised, matter-of-fact, straightforward, and, withal, a most unusually gifted gentlewoman. I have never met her superior; seldom have I seen her equal in all my life. If she is insane, then, would to heaven, we were all equally insane. I can vouch for all I say. It is only justice to avow this, and I rejoice to do my part to silence a report, the existence of which, after all, gave the form to my recent brief holiday making.

THE MUSIC-BOX MUST HAVE BEEN WOUND UP.—Said a custom-house inspector the other day: Very few people think it is wrong to smuggle, and if they can manage to slip a few little trinkets over the line unobserved they have no hesitancy in doing so. About a week ago there was a little excursion party in Paso del Norte, Mexico, and I kept a pretty sharp lookout. But one of the ladies I would have passed almost with my eyes shut, she was such a pretty girl and had such an innocent, babyish face.

I had just asked her if she had any dutiable articles and she had just said, "Oh, no, sir," when I heard a peculiar muffled and whirring sound, and then something tinkling out the old tune, "My dream of love is o'er." It seemed to come from under her skirts, and then I remembered hearing of a clock striking once in a woman's bustle, and tumbled to the situation.

You see that innocent little thing had bought a tiny music-box in a case covered with filigree work, and somebody had suggested that she hide it under her clothes. I can't say exactly how she attached it to her, but I know that she accidentally touched some spring or something and set the thing a-going. It kept right on playing that tune until she got it out, and then began to reel off "The Blue Alsatian Mountains." I thought the woman would faint, and I heard her remark to a friend that she would as soon think of packing around a clockwork infernal machine as to try the dodge on again.—*El Paso Republican*.

MRS. NORDICA MAY MARRY.—Mrs. Nordica, the young and popular Canadian singer, is a wealthy widow. She married Mr. Gower, the joint inventor of the Gower-Bell telephone, who left an enormous fortune, partly in France and partly in America. The British Government paid him and his partner £90,000 for the patent of the telephone. A few years ago Mr. Gower was experimenting with some balloon engineers, when the balloon sailed away, and has not since been heard of. There is not the smallest doubt that Mr. Gower was killed, but, in accordance with the French law, unless the body be discovered the widow can neither assume her pecuniary fortune nor marry again until a certain number of years have expired. The legal period is now at an end, and Mrs. Nordica will start for the United States, directly after the close of the Drury Lane season, to administer her husband's property.

THEY LEFT MONTEGRIFFO'S TRUNKS.—Mr. Montegriffo, the tenor of the Abbott Company, who has been spending a few days at the home of his mother-in-law at Elmira, found, on his return to the city, that thieves had entered the flat where he resides and had emptied his two trunks, taking his entire wardrobe. The contents were valued at \$500.

HE SEVERED HIS CONNECTION.—One of the former members of the N. O. C. (which stands for National Opera Company) writes as follows:

To the Editor of The World:

I noticed in a late issue of your paper, among the dramatic notes, that I am still a member of the National Opera Company. This is a mistake. I have severed my connection with the above company for very good reasons.

PROF. MAMMART BIBEYMAN, Balletmaster.

—It is announced that under the management of Mr. John Lavine the Madison Square Garden will soon be opened as a musical resort. Mr. Frank Van der Stucken's orchestra will be the attraction, and it will play in a new bandstand. Mr. Van der Stucken may conduct or Mr. Hinrichs.

—NOTICE.—A bassoon player and an oboe player can secure orchestral positions in a large city where twelve philharmonic and symphonic concerts are to be given this coming season and a dozen miscellaneous orchestral concerts and oratorios are to be produced. Other orchestral work also in addition to the above. Address, for particulars, B. A. M., care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

SCHOLZ.—Bernhard Scholz, the well-known composer and director of the Hoch Conservatory of Music at Frankfurt-on-the-Main, has completed a new choral work, based on the words of Schiller's celebrated poem, "The Bell." The novelty will be brought out for the first time in Berlin in November next.

CAPOUL.—Victor Capoul's singing at a concert in the Trocadéro for the benefit of the victims of the Opéra Comique was so harshly criticised in *Le National* that when the artist met the critic, Mr. Stoullig, he slapped him in the face. Thereupon a challenge and an attempt by Mr. Stoullig's representatives to make peace. These have made a written report to the effect that the critic had not passed the bounds of propriety (he had hinted at Capoul's loss of voice), and, speaking "in the interest of professional dignity," that they do not consider the matter an affair of honor, and they recommend the critic to carry the affair where it best suits his convenience—presumably into court.

FRANCHINI.—The tenor, Franchini, died worth a fortune of \$160,000. His wife died on the day of his decease, and the whole of his property will therefore go to charities at Pavia.

SPEER.—The English composer, Mr. Charlton T. Speer (who has gained the Jubilee gold medal offered by the Bath Philharmonic Society), has for some time past been engaged upon a short two-act fairy opera, entitled "Magnus and Morna." The libretto is written by the author of "John Halifax, Gentleman."

GARDNER.—Mr. Charles Gardner, a well-known London musician, recently gave a concert. While he was at the hall an enterprising gentleman called at Mr. Gardner's private house and told the servant that a violin had been broken at the concert, and that the enterprising one had come for another. The guileless servant informed the man there were two fiddles in the drawing-room, and asked which he wanted. The enterprising one replied that he did not know, and perhaps, to make sure, he had better take them both. Mr. Gardner now laments the loss of two rather valuable musical instruments. So innocent a servant is fit only for heaven, although I fear that Mr. Gardner mentally wishes her elsewhere.

CARPENTER.—It is well known that violinists are extremely anxious about their favorite instruments. Howard Paul tells a good story of Nettie Carpenter, who is playing with Patti in London. She was to play at a concert at St. James's Hall, and finding that her services were not required until the second part, she left the hall to pay a visit in the neighborhood. Before going, however, she locked up her violin in its case, then deposited it in a cupboard, which she also carefully locked, then placed her maid to guard her cupboard, and desired Mr. Howard Paul to keep an eye on the maid to see she did not desert her post. A well-watched instrument that.

MR. COWEN'S NEW SYMPHONY.—It is analyzed by the *London Figaro* as follows:

On Monday Dr. Richter produced for the first time in London Mr. Cowen's new symphony in F. No. 5. It would, of course, not be fair to express off-hand, after a single hearing, a definite opinion of a work upon which Mr. Cowen has expended much time and care. This reserve will especially apply to the slow movement, a thoughtful number, the significance of which cannot at first easily be grasped. In regard to two of the movements no reservations are, however, necessary. The allegretto is one of the most charming things which have emanated from Mr. Cowen's pen. It is very brief, lasting only about five minutes, but its exquisite prettiness quite enchanted Richter's audience, who tried in vain to encoeur it. The first movement, though with its introduction rather lengthy, is a most musically piece of work, well worthy so able a pen. It should distinctly be understood that Mr. Cowen himself had no "program" in his mind when he wrote the symphony, and we therefore counsel the audience from the analysis of the attempt to fasten a program upon him.

From the "London Figaro" of the 16th Inst.

Mr. Mapleson's season was suspended Tuesday last week by Patti's illness. Lehmann had been announced to sing "Norma" on Thursday, but the performance was cancelled, and the lady has now left the country. On Saturday Patti was expected to sing in "Faust," but she ultimately did not, and the lady has now returned to Craig-y-Nos. A gratuitous performance of "Carmen," with Trebelli in the titular character, was given instead.

Glinka's "Life for the Czar" was produced at the Royal Italian Opera, Covent Garden, on Tuesday night, and despite defects which are perfectly obvious and belong mainly to the libretto and to the style of the period at which the opera was written, it achieved an undoubted success.

The Princess Dolgourouki, who recently appeared at the Aquarium, is now in Vienna, where the critics say she plays "like a princess." And now somebody wants to know if the remark may be accepted as a compliment.

Among the works to be given at next year's Birmingham Festival are Händel's "Saul," Berlioz's "Messe des Morts," Dr. Bridge's secular cantata, an ode by Dr. Hubert Parry, and Dr. Mackenzie's new oratorio. Richter will conduct.

Abbey is endeavoring to form a second concert troupe for America with Nilsson, Misses Arnoldson and Carpenter (the violinists). They are to travel in North and Patti in South America.

HOME NEWS.

—Mr. A. Victor Benham is in Paris, and expects to return within a month.

—Ed. Stevens will remain with Col. John A. McCaull as acting manager next season.

—Ivan Morawski is summering at Claremont, N. H. He will winter in English opera.

—Mrs. Jessie Bartlett-Davis left for Europe on the steamship La Bourgogne last Saturday.

—Mrs. Mattie, prima donna soprano, is spending the summer with relatives in Milan, Italy.

—Mr. Louis Lombard is again giving excellent popular concerts with his orchestra at Richfield Springs.

—De Novellis has left McCaull's opera company. Nowak is his successor and Nowak is an excellent man.

—Mrs. Marie Dausz, the singing teacher, is spending her vacation at the Howland Hotel, Long Branch.

—Michelena, tenor, of the Emma Abbott Company, is expected to arrive from South America about August 1.

—The Lockport (N. Y.) Apollo Club has been organized, with Miss Kate Ferguson, a violinist, at the head.

—The manager and members of the Cincinnati Orchestra subscribed \$5,000 to the Exposition guarantee fund.

—The MacCollin Opera Company, now playing at the Highland House, Cincinnati, will take the road September 1.

—The second annual district singing festival of the Central Singing Associations took place last week in Allegheny, Pa.

—Emma Abbott returns from Europe August 1. She will produce next season "Ruy Blas" and another opera new to her repertory.

—Mrs. Sara Hershey Eddy gave a song recital in Chicago last Wednesday evening, with her pupil, Miss Genie M. Baldwin, soprano.

—The club-house of the New York Mannerchor, Third-ave. and Fifty-sixth-st., is to be enlarged by a three-story extension, to cost \$80,000.

—Carolina Zeiss, the well-known contralto, will return to New York in September, and will accept engagements for opera, oratorio and concert.

—The next new Gilbert and Sullivan opera which will be heard in this country will have its home at the Casino instead of under Stetson's management.

—Mrs. Fanny Kellogg Bachert, the soprano, will spend part of August at Manchester, Mass., the guest of Dr. and Mrs. Walter Channing, of Brookline, who have a cottage there.

—The Carleton Opera Company will take the road September 5. They will produce "Erminie," having secured the exclusive right for the South and West.

—Lillian Russell has been engaged to play the leading role in "Monte Cristo, Jr.," at the Standard Theatre, this city. Madeline Lucette will also be in the cast.

—The music at the West End Hotel, Long Branch, for the season of eight weeks costs more than \$5,000, in addition to the board and lodging of the musicians.

—Mr. Constantin Sternberg, at present residing in Atlanta, Ga., has recovered from a severe illness, and has utilized his time by composing twelve new pieces which will be published shortly.

—Cappa's Seventh Regiment Band will accompany the veteran firemen on an extended tour from this city to San Francisco, leaving New York September 1 and returning October 1. Major Pond will direct the tour.

—Pauline Hall, the Casino favorite, lost her sealskin sacque in the great warehouse fire, the other night, and wept tears, according to New York papers so noted for veracity," says the *Boston Saturday Evening Gazette*.

—A new comic opera by an American composer is to be one of the events of the coming season. The composer in question is Mr. Eugene Baylor, who, though unknown to musical circles in the East, has long been a social favorite in the South, where his "Chansons Creoles" rank second only to those of Louis Gottschalk, whose pupil Mr. Baylor was, inheriting the Gottschalk mantle both as a player and composer. Those who have heard the music of the new opera pronounce it novel and picturesque, abounding in Creole color and at the same time sparkling with comic effects. And all this is stated by the *New York Sun*.

—Between the Musical Progressive Union and the Musical Mutual Protective Union there has been a long-standing enmity. The Mutual successfully opposed the efforts of the Progressive Union to gain admittance to the Central Labor Union. The Progressive Unionists held a mass meeting on Friday night in Turn Hall, 66 East Fourth-st., in order to lay their case before the public. There was some disposition shown to resent the Central Labor Union's treatment, but a young man vehemently protested against such a course as hostile to the principles of progress, sodality and socialism. The thing to do, he said, was to keep knocking for admission, and, having gained that, to correct the shortcomings of that body, which he knew, through his experience as delegate from the Peddlers' Union, were many. The resolutions passed protested against the flee-

ing of music bosses, denounced the Carl Sahn and the Musical Protective Union and protested against the admission of the Musical Mutual Protective Union to the Central Labor Union, upon whose delegates a vote of censure was passed.

—In speaking of the singing of Miss Hetlich, the Cincinnati prima donna, at the Music Teachers' Convention, at Columbus, Ohio, the *Ohio State Journal* says: "Among other good things Miss Hetlich sang a new song by Edgar H. Sherwood that is bound to become popular. It is entitled 'When I dream of Thee.'"—*Rochester Democrat*.

—From the Chicago *Saturday Evening Herald* we reprint the following:

The Chicago Musical College has secured the services of Mr. Henry B. Roney, the well-known organist and choirmaster of Grace Episcopal Church, Wabash-ave. Mr. Roney will teach in the piano department, and will also have charge of the Chicago Musical College ladies' chorus class. His well-known business-like and musicianly methods, together with his rare personal qualities as a thorough gentleman, cannot fail to make the ladies' chorus class a prominent feature of musical learning in the college's many collateral attractions, and will no doubt prove to be of special pleasure and profit to all who participate.

George Manning Nowell.

GEORGE MANNING NOWELL, pianist, whose picture we produce this issue, was born in Portsmouth, N. H., January 18, 1862. He studied with the best American teachers until his departure in 1880 for Europe. There he studied under Theodore Kullak for eighteen months; then a year with Oscar Raiff. In the spring of 1883 he went to Vienna to place himself under the instruction of the great Leschetizki, remaining there until his return to America in the fall of 1885.

Mr. Nowell's first appearance in America was with the Symphony Orchestra in Boston, when he performed the Weber concertstück, and met with a very flattering success. Mr. Nowell has since been heard in the largest cities of New England. His performance of the piano part of the Kreutzer sonata before the Music Teachers' National Association in Boston created an excellent impression.

His style is characterized by repose and earnestness, the interpretations of the best works of the masters being given by Mr. Nowell in a broad and intellectual manner. His technic shows the result of much study and incessant application, and, although he is a very young man, he is already known throughout the country as one of those pianists whose future is assured.

Mr. Nowell will be heard in New York next season.

The American Opera Company's Suit.

THE suit against the American Opera Company brought by S. Skiddie Cochrane and Annie Lee, chorus singers, in the nature of a bill in equity to pool the assets of the company in the nature of choses in action and stockholders' liabilities, and distribute among the creditors of the company, pro rata, was up before Judge Potter in Supreme Court Chambers last Thursday, on a motion to continue the preliminary injunction restraining the judgment creditors from proceeding further, and also to prevent the further prosecution of cases by other creditors.

The motion was championed by Henry D. Hotchkiss, as counsel representing Olin, Rives & Montgomery, attorneys for the plaintiffs. Mr. Hotchkiss also represents E. Frank Coe, one of the principal and wealthiest of the stockholders, who is also a defendant in the action, and is desirous that the company's creditors should be tied up by injunction.

Mr. Morowitz appeared for Andrew Carnegie, who owned the largest amount of stock in the company and who acknowledges his liability to the extent of \$15,000. But he had been sued by creditors of the company, whose claims amount to \$100,000, six commencing their actions simultaneously. He desired to pay what he owed, but he wanted the court to say to whom he should pay.

Lawrence & Wachner, for Mrs. Thurber, said that their client had contributed more than her share to the support of the company, and desired the injunction dissolved so that she could sue her fellow-stockholders for a contributive share of the expenses borne by her above and beyond her liability.

Nelson Smith appeared in person and presented an affidavit showing that he had loaned the company \$15,000, and had commenced action for its recovery against Carnegie and other stockholders, and he asked that the injunction order be vacated so that he could prosecute his claim to a successful issue.

Mr. Emerson appeared for Charles W. Meigs and presented a similar application to that of Mr. Smith.

W. W. Badger appeared for a number of chorus singers who have obtained judgments against the original company and others who have brought actions which they desire to get into judgments.

He was in favor of the preliminary injunction, because he considered that rich money-lenders were in league with the officers and managers of the defunct corporation to secure the amount of their own claims and sacrifice the poor employees. He wanted to tie up the rich money-lenders till the poorer employees get their money, and he proposes that they get there.

Judge Potter took the papers and reserved his decision.—*Evening Sun*.

Now that Christine Nilsson drapes her grand piano with a Canton crape shawl, women who possess the real embroidered heirlooms will be taking them out of cedar trunks and using them for the same purpose, and wondering they never thought of it before.

FOREIGN NOTES.

.... The Paris *Temps* has gathered some statistics as to the fires that have destroyed theatres and opera-houses in Paris, together with the number of persons who found their deaths on such occasions:

	Deaths.
1763—Paris Opera.....	2
1781—Paris Opera.....	31
1787—Theatre Lazarri.....	18
1787—Palais Royal Circus.....	18
1799—Odeon.....	8
1818—Odeon.....	8
1818—Circus Franconi.....	1
1827—Ambigu.....	600
1833—Gaité.....	1
1838—Salle Favart.....	1
1838—Vaudeville.....	1
1870—Hippodrome.....	1
1873—Grand Opera.....	1

During the Commune the Porte St. Martin, the Comique (De-lassements) and the Lyrique were destroyed. In all the fires that occurred in Paris theatres, from 1763 down to the destruction of

the Opéra Comique, not as many persons were killed as at the last fire. Interesting statistics might be given of theatre fires outside of Paris. For instance:

	Deaths.	Wounded.
1757—Havre.....	10	.....
1857—Lisbon.....	13	134
1876—Rouen.....	8	14
1881—Nice.....	70	.....
1794—Capo d'Istria (Illyria), fearful catastrophe.....	1,000	.....
1778—Saratoga.....	77	58
1899—Philadelphia.....	97	.....
1836—St. Petersburg.....	800	.....
1847—Carlsruhe.....	63	303
1846—Quebec.....	300	.....
1876—Brooklyn.....	983	.....
1881—Vienna (Ring Theatre).....	470	.....
1846—Cantog.....	1,600	.....
1878—Tientsin.....	600	.....

.... A curious difficulty has arisen concerning the rebuilding of the Paris Opera Comique. When the Duke de Choiseul ceded the ground to Louis XVI. in 1780 he stipulated that he and his family should always have one particular box in the theatre to be erected there. A special box was accordingly provided for in the plans, which was so arranged that it communicated by a private entrance with the duke's mansion, which then

stood on the boulevard. In 1838, after the first destruction of the theatre by fire, a lawsuit grew out of this reserved right, and then the Duke de Choiseul forced the government to restore the box just as it existed before the conflagration. Four or five years ago the courts were again called on to examine the claim, and it was for a second time sustained. It so happened that a portion of this box escaped destruction in the recent fire, and accordingly, according to French law in such matters, the Choiseul right to it still exists unimpaired. As the government, if it rebuilds on the old site, wishes to turn the theatre completely around, so as to place its main entrance on the boulevard, the problem arises as to how this can be done so as to preserve the Choiseul box, which will, in the new arrangement, be placed behind the stage.

She (thoughtfully)—George, dear, are there not times in your life when the pathos and truth of that most beautiful of all songs, "Home, sweet home, there is no place like home," appear to you with startling vividness, and fill your soul with longing?

He (a baseball player)—Yes, indeed, particularly when I'm on third base with two men out.—*New York Sun.*

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EXECUTIVE MANSION,
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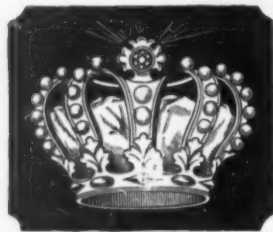


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The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 389.

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NEW YORK, WEDNESDAY, JULY 27, 1887.

MARC A. BLUMENBERG.

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JOHN E. HALL, WESTERN REPRESENTATIVE.

OUR recent experiences in the West confirm our opinion that the profession of piano tuner is one of the most lucrative and substantial pursuits a young man of intelligence can adopt. There are many districts in the West where the competent piano tuner is unknown, where the fraud tuner has full sway because no one is about to expose his operations, and where the better element would hail with pleasure the advent of a competent tuner whose testimonials would prove to the people that he understands how to take care of their pianos.

THE A. B. CHASE PIANO.

ONE of the most agreeable features of my late Western trip was the gratification of a desire long felt by me, which was nothing more nor less than a visit to Norwalk, Ohio, for the purpose of inspecting the A. B. Chase Company's factory at that point and investigate the cause of that great musical success, the A. B. Chase upright piano. I say great musical success, and I say it only after discovering that the A. B. Chase is not only as elegant an instrument in all its appointments as the first samples of the piano which I had seen led me to believe, but that the latest specimens of that factory's output are indicative of the fact that the company not only strives to produce the kind of instrument I had hitherto met with, but all of its energies are bent in the direction of manufacturing what I term an instrument that will be known as a musical success, a musical success in contradistinction to a commercial success only, a musical and necessarily a mercantile success.

I knew after having examined the first A. B. Chase pianos that the utmost circumspection, combined with knowledge of the subject, must have been exercised to produce the excellent results obtained by the company, results which attracted the immediate attention of all interested persons who wondered how it was possible for a firm, new in the piano line, to make at the outset such an excellent instrument.

A survey of the system, such as I made recently, and an investigation into the methods that control the company, would have disclosed to any skilled inquirer the causes that are at the bottom of the success attained by it.

The pianos are made under the very best auspices by men who have been spending years in investigation and experiment. The material selected for the various parts of the instruments, beginning with wood and ending with the action, is the choicest, with this advantage, that the company has unusual facilities for securing lumber, and lumber or wood is of the greatest importance and exercises the most vital function in a

piano. The material undergoes scrupulous examination before it is accepted as serviceable.

Once accepted, it is systematically disposed of in a factory which may well be termed a model piano-manufacturing institution. The A. B. Chase Company has one of the most elegant piano factories in this country. The workmen are most of them men who have had experience in the celebrated New York and Boston piano factories. At their disposal are tools and machinery of the best and latest as well as most improved designs. The results of all this appear before us in the shape of the A. B. Chase upright piano, an instrument which is destined to create an impression wherever it may be heard.

Combined with an artistic case (the cases are made in all kinds of the latest wood adopted by the foremost houses) is an instrument which gives to the player thorough satisfaction both in tone and action.

The company has grappled successfully with the question appertaining to quality in piano tone, and places before the trade and profession to-day an upright piano with a delightful quality of tone in an even register throughout its scale. The tone volume is as much a surprise as the tone quality, both being produced without any effort, but are the results of the company's method.

I will say now, without any equivocation, that the A. B. Chase upright piano must take rank among some of the very foremost pianos made at present in the United States. It will be found a grateful task for dealers to handle this instrument, as the purchasers will be positively charmed with the instrument and the dealer can without hesitation sell it with the consciousness that it will fulfill the warranty in every respect. It is built so thoroughly in all particulars that its durability will be another recommendation to every person identified with its production in the musical world.

What I have stated is said with pleasure, because the instrument itself indorses every word I have written,

MARC A. BLUMENBERG.

THE TRADE LOUNGER.

THE health of Mr. George W. Carter, late of Boston, later of New York, latest of Canada, has not been sufficiently restored to enable him to return to the commonwealth of Massachusetts, where the draft in the court-house corridors and the wind near the Charles River embankment is still inimical to certain constitutions. In the meanwhile the Carter Piano Company has been fully organized, and, according to its catalogue now before me, the company is ready for business, à la Grovesteen & Fuller Piano Company, which was organized in 1825 (as advertised in all the music-trade papers except THE MUSICAL COURIER), only this Carter Piano Company was organized much earlier. Mr. Geo. W. Carter, the president, vice and treasurer, was the original founder of the first piano factory ever established in this country. This was forty years before the birth of Cristofari and shortly before Columbus discovered the District of Columbia. The date is A. D. 1569. As soon as the Carter Piano Company shall have sufficient money to buy postage stamps and advertise in the so-called music-trade papers, the trade will see the date advertised by Carter, just as he had the Grovesteen & Fuller fraud date advertised in all the music-trade papers except this. And this paper will be the exception again, as usual.

Of course the Carter Piano Company is not a piano-making concern. Every purchaser is therefore warned not to buy a Carter Piano Company piano before investigating or writing to THE MUSICAL COURIER for particulars. I think Mr. Carter should try another line of trade. His peculiar methods have made his efforts barren of results of late. One word, however, to the editors of the music-trade papers who formerly advertised him and abused me for exposing his presumption and humbug. They should not abuse him now. "Ingratitude," says Shakespeare, or Bacon, or whoever he may have been, "is worse than murder." And they are ungrateful dogs for striking him now in his black and dark hours. I predicted that they would years ago. I predicted it in these columns. I knew they would.

A venomous and libelous article was recently printed,

in which young Mr. Alexander Steinert, of M. Steinert & Sons' Boston house, was made the victim, and in which the name of Mr. J. Chandler Smith, chief of the retail department of the Chickering house in Boston, was utilized, with results damaging to young Steinert. An episode was related, parts of which were to some extent true, with this among other exceptions, that young Steinert was not involved at all. Someone else and Mr. Smith had an unpleasantness, and it happened that I called on Mr. Smith a few days after the event, when, in the presence of another gentleman, he related all that occurred to me. Now young Steinert's name is used in a most uncalled-for manner in connection with the affair, when he knew about as much of it as Job's turkey, and as Mr. Smith is used as a weapon against Steinert, and as he knows that young Steinert is wrongfully libeled, I believe Mr. Smith should, through these columns, free Mr. Steinert from the calumny printed against him as far as he (Smith) is concerned.

Mr. Smith is known as a gentleman whose views about honor and justice are scrupulously maintained in actual life. I ask him, therefore, knowing as he does what I know of the episode, to come forward before the Boston piano trade in these columns to remove all connection between his name and that of Mr. Alexander Steinert in relation to an affair of which Mr. Steinert was at the time ignorant, and which Mr. Smith knows never involved Steinert or his name.

All the abuse heaped upon me by the parties who are engaged in defending the Kimball piano does not answer as an argument against my argument. I suppose such a premise as this will be readily admitted by everybody, except such as have been or are destined to be in insane asylums. Abuse never answers argument. Now I maintained that the Kimball pianos we examined were what is called rot in the vernacular. That means to say that they are the lowest and most ordinary objects called pianos ever placed before the musical world. I say once more that there is no necessity to endeavor to raise the standard of musical education in this country if the younger generation is destined to have its musical abilities tested upon such boxes as the Kimball Company started out to make. I believe that the universal opinion of the music trade is in accordance with my views.

For expressing these views, based upon the knowledge which the editors of this paper possess on the subject of pianos and music, I am personally abused, and by whom? By parties who not only defend this Kimball box, but by fellows who know absolutely nothing about the tone, touch or construction of a piano, although they pretend to be editors of so-called music-trade papers. They do not attack my argument; they cannot assail it, and, in consequence, they assail me personally. Instead of devoting some time to the study of the theory of piano and organ construction and investigating its practical application, so that they may appear before the manufacturers as men capable for intellectual reasons to write about piano construction or organ construction, they spend their many leisure hours in fruitlessly hunting up points against my personal character, to use them as arguments against my articles. I don't mind that myself, but the trade certainly does.

Think of a man being attacked personally for exposing a nuisance in the trade! Why don't they refute my arguments? But imagine them going into Kimball's warerooms in Chicago for the purpose of investigating? Think of the editor of the Chicago *Mendicator* walking into Kimball's and asking Kimball or Cone or Conway or Northrup to show him the new Kimball piano and then these gentlemen, being too busy, requesting him to find one and he selecting an Emerson or a Hallet & Davis and then going to his chattel-mortgage office and abusing me because Kimball makes such a fine piano! Think of the others writing disquisitions on vibration; on the advantage of a sustenuto pedal (to sustain their bank accounts, if they have any); on the question of a full iron plate or an exposed pin-block; on single felt or under felt hammers, (one of the asses recently published an article about felt for hammers being sold by the yard!); on scale, on checking, on the history of the piano, on organ nomenclature, on overtones, on ac-

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415, 417, 419, 421, 423, 425 & 427 W. 28th Street, New York.



70,000
NOW IN USE.

oustics generally. Think of it! Men conducting music-trade papers that cannot at a glance tell the difference between a 7 and 7½ octave piano, and then to expect the trade to take any stock in the papers they conduct! Men running music-trade papers when they cannot even play two consecutive common chords on a piano or organ! No wonder one after the other goes to pieces, or if alive is never heard of.

I would not care if there were ten thousand music-trade papers as long as they are of so little consequence as legitimate competitors as those I now refer to. Neither would I care if they would all attack me personally. That is the business of the men conducting them and not mine. But they must not believe that the music trade does not appreciate the difference between ignorance and intelligence. No paper can ever exercise any thorough, lasting and effective influence if the editor of it does not know anything about the subject matter he is discussing. The history of music-trade journalism proves what I say.

Get up and go to work and study the piano and organ and their construction, and then after you have learned something you can begin to abuse me personally. All the nonsense your scribbling brings forth to-day does not refute my statements about the Kimball piano. I know it is a box; you think it is a piano. I know what a piano is; you do not know. But the piano trade also knows what a piano is.

The Estey piano factory is so thoroughly equipped that it would seem impossible to call upon the house for any of its styles of uprights and anticipate a delay, and yet at this writing the Estey pianos, although they are made in great quantities, do not begin to be shipped as the dealers and agents demand them. The demand for these instruments has grown larger every month until now the production is greater than that of many of the older houses.

Mr. A. M. Benham, of San Francisco, who will be the manager of the new Bancroft Music or Piano Company, of that city, writes to me from the Brevoort House that the heat drove him out of town and that he has started on his return West. This house must not be confounded with A. L. Bancroft & Co., the San Francisco Knabe agents. H. H. Bancroft is the gentleman at the head of it. The Behning piano will be controlled on the Pacific Coast through this house.

I am pleased to state that Mr. Ernest Knabe, of Baltimore, has been made the honorary president of the great German singing festival which is to take place next year in that city.

Mr. Fred. Lohr, of Hardman, Peck & Co., has been ill for some weeks, but is all O. K. again. The new ware-

room of Hardman, Peck & Co., on Fifth-ave., will soon be ready for occupancy. What a magnificent display can be and will be made there of pianos of all styles and characteristics of case architecture! The Hardman piano is a great article and no one should fail to remember it.

An active, intelligent piano salesman, who has had experience, and who can furnish good reference as to ability and character, can get a position in a first-class house. Please address applications to "Sharpless," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

Augustus Baus & Co. are finding that the hot weather does not necessarily signify cool trade, for their factory was never in busier condition than it is to-day.

I congratulate Messrs. Sohmer & Co. on their latest style of illustrated advertising. It is simply immense. Too hot for any more.

Musical Exhibition.

AMSTERDAM, July, 1887.

Editors Musical Courier:

IN compliance to the wishes of many persons, who have already manifested their intention to take part in the Musical Exhibition at Amsterdam, but in the same time complained of the time for necessary preparations being too short, the managing council have decided to postpone this exhibition till September and October, 1888.

The managing council beg to receive the announcement of your exhibits and your application for space before May 1, 1888.

THE MANAGING COUNCIL,

PROF. DR. A. D. LOMAN, Honorary President.
DR. E. D. PIJZEL, Acting President.
DR. EUGENE GOMPERTZ, First Secretary.
D. DROST, Jr., Treasurer,
L. B. WERTHEIM, General Commissioner.

Fashion in Tone of Pianos.

WE may remind our readers that much comment has been recently called forth by the subject of the Cremona varnish as applied to pianofortes. It was specially claimed for this varnish that it obviated the disagreeable clanging tone which is so objectionable in modern pianofortes. In fact, this species of tone was becoming so prevalent about three years ago that we were afraid this drawback would have established itself as a modern fashion for tone in English pianos. We need not say that such a state of things would have been most disastrous and fatal to native manufacture.

It may be interesting to trace the origin of the regrettable introduction of this species of tone. It was not adopted in accordance with the science of acoustics, but its introduction was owing to an error of judgment. Many makers averred that the presence of iron was the cause of this defect, while others, well aware of the mistake made by their confederates, and having found the tone produced unsympathetic and possessed of no appeal to the musical senses, yet being afraid of altering their proportion of scale, shape of hammer, power of blow, &c., continued on their old

lines, fearing that by endeavoring to avoid Scylla they might fall on Charybdis.

In spite of all these drawbacks, pressure of trade induced many makers to adopt the iron front, an innovation which, under the circumstances, was not really required, as they had not altered their length of scale. It is to be remarked that in these new instruments they still retained their old construction of the back. The only excuse we can find for such makers is their timidity and want of knowledge, as exemplified in the fact that they termed these instruments an "Upright Iron Grand," whereas there was nothing "Grand" in their pianofortes except the name. Nothing can be more conclusive than a comparison between a piano of the last-mentioned class with one constructed and scaled on modern lines, and in which the laws of acoustics have been consulted in order to obviate the objectionable clanging tone alluded to above.

Without attributing all the desirable effects produced in recent years to the varnish alone, we may state that certain varnishes assist greatly in the production of a sympathetic tone, while an ordinary spirit varnish would probably produce a harsh and unpleasant tone-timbre.

To obviate these defects in tone the principal points to be observed are length and proportion of scale proper, rigidity of sounding-board (which should be constructed so as to create a quick induction of tone), shape of hammer and power of blow, all of which items should harmonize with each other. It may here be opportune to divide the modern makers of pianofortes into three categories, and we shall discover, first, the timid maker who "fain would climb, yet fears to fall;" secondly, the maker who, from want of knowledge and discernment, continues the manufacture of clangorous instruments, and, thirdly, the maker who is alive to and adopts every improvement in construction. We have noticed that the first-named two makers are invariably slack during the summer months, while the third named, while establishing the reputation of what should be the accredited fashion of tone, is steadily advancing in his business as a producer.

For those instruments which possess the objectionable, clanging tone alluded to above, we can advise no more efficient palliative than the recent simple and clever invention of Messrs. Green & Savage, of the Brooklyn Company, entitled the "Pianissimo," by means of which the tone is reduced to a minimum—a great advantage to students, &c. We do not mean to insinuate that the pianos of Messrs. Green & Savage require to be, as it were, "muzzled" by any apparatus of this description, as the instruments emanating from this firm are well known for their sweetness and purity of tone. In the case of such pianos the "Pianissimo" attachment would only be employed in the hour of practice. It may be advisable here to give our readers some details of this interesting invention.

Just below the celeste rail, where the felt is glued on, there is another rail, and on that rail a thick felt, a little harder than the damper felt, is glued on, and a number of flat steel springs are fixed and made to bear on the flat piece of wood composing the second rail above mentioned. The other end of the springs are fastened by screws to a round iron rod, which runs parallel with the felt glued upon the wood. The above-mentioned iron rod is worked by an arm at right angles, and connected with a draw-knob or stop, working on the treble key-block, this key-block having a pin inserted, while the draw-stop body is made of flat brass with a hole, allowing the pin in the key-block to fit into the same. When this drawer-knob is pulled out and slipped upon the pin, the felt is kept in position on the strings, producing the pianissimo effect desired, whereby the tone is muzzled or muffled to the extent of 90 per cent. This contrivance reminds us strongly of the tone produced by the clever percussion action used by Messrs. Alexandre, of Paris, in their harmoniums. The advantage of this improvement, the cost of which is nominal, is too patent to demand further comment from us.—*London Music Journal*.

RUD. IBACH SOHN,

BARMEN, Neuerweg 40,
MANUFACTURER OF
Grand Upright Pianos
TO THE IMPERIAL COURT OF GERMANY.

THESE beautiful instruments are designed and executed by true artists. They combine with a tasteful, elegant exterior and thorough solidity of construction a great and noble tone, that is at once powerful and delicate, sonorous and sympathetic. They must be heard and seen, to be fully appreciated. Testimonials from great authorities. Prizes at many Exhibitions.

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Artistic Cases in any Style to order, with
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— COLOGNE, Unter Goldschmied 38. —



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128th Street and Third Avenue (Harlem), New York.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
148 STATE-ST.,
CHICAGO, July 23, 1887.

DURING the past three weeks there has been little or no change in the condition of affairs in the music business in and about this section of the country; it can simply be said that the retail portion has been fair and the wholesale good, though no one seems to be able to explain why such a state of affairs (which might be called an anomaly) should obtain.

Mr. John W. Northrup's many friends in the East will be sorry to learn of the death of his infant daughter.

Mr. Hawxhurst, the manager of the Bradbury piano, has just returned from a trip as far north as Duluth.

Mr. A. M. Wright is taking a trip through Wisconsin and Minnesota in behalf of the Wheelock house, and we met Mr. J. S. Evans, of J. S. Evans & Co., of Big Rapids, Mich. They handle the Baus, the "Opera" and the Mason & Hamlin pianos and organs and are negotiating for the Bradbury. They will hereafter make their headquarters in Grand Rapids, Mich. Mr. Evans reports the finest kind of a crop in his section and the very best outlook for business, and from all sources we learn that with the exception of a very few limited areas the chances are very favorable for an excellent crop, and as a consequence a fine business is anticipated.

Mr. E. V. Church, of Root & Sons, reports a fine wholesale trade, and says that when the new Everett factory is completed and in full running order they will do some tall hustling. They expect to be able to turn out fifty to seventy-five pianos each week. Mr. L. M. French, the head salesman of the concern, is away on his vacation.

Messrs. N. A. Cross & Co. have had a very pretty drop curtain made for the new Chickering Hall, which is a portion of their warerooms, and are making good use of the prestige which the Chickering piano made at the late meeting of the M. T. N. A. at Indianapolis. Messrs. Cross & Co. are doing well with the Colby & Duncan piano, five of this make of pianos having been sold by them on Thursday.

Mr. Joseph Shoninger, who has recently been in New Haven, Conn., taking charge of the factory during the absence of Mr. B. Shoninger, has returned, and reports everything lovely at both ends of the route. Mr. A. de Anguera had charge of both the retail and wholesale departments while Mr. J. Shoninger was absent, and succeeded in making several new agents and doing a

good fair retail business besides. These instruments are giving the agents who handle them perfect satisfaction.

Messrs. Waller & Wolf, of Muskegon, Mich., are reported to have dissolved.

The death of Mr. J. H. Batty, of Batty Brothers, Muscatine, Ia., is reported.

Mr. Paul Pfedner, whom we reported as having made such a heavy deal with the Munroe Reed Organ Company, has just left for an extended trip on the Pacific Coast.

Messrs. Steen & Plimpton, of Los Angeles, Cal., write that the outlook for business in their section was never better. It will be remembered they handled the Sterling Company's goods exclusively.

The Sterling Company have now the finest stock of instruments in their warerooms they have ever been able to get together, but are still behind orders on some of their styles. Mr. J. R. Mason, the manager, says orders are coming plentifully, and that collections are exceedingly good.

Messrs. Reed & Sons, of Reed's Temple of Music, are showing the finest stock of goods we have ever seen in their place, notably of Knabe grands and uprights, with which line of instruments they have been doing a remarkably good trade.

Mr. I. N. Camp makes Chicago his summer headquarters, with occasional visits to his family, who are summering in Wisconsin and says that retail trade is very dull and wholesale trade good, with an encouraging view ahead for a continuation of their prosperous business.

Messrs. R. H. Rodda & Co. are thinking of taking a store on Wabash-ave.; they are now representing the well-known Lindeman piano, and it is their intention to put in a full line of those instruments, including the latest production of Messrs. Lindeman & Sons, the parlor grand, and, by the way, it is a fine little grand. Messrs. Lindeman & Sons are now in full running order in their elegant new factory on East Eighth-st., New York. We took occasion to visit it on our recent Eastern trip and found as practical a place as can be found anywhere, and a great improvement over their old place. They have also added a number of the latest improvements in wood-working machinery, and were never in so complete a condition to turn out pianos which will justify all the good opinions which have been expressed about their instruments in the past.

The Weber piano continues to make friends in the West among music-loving people, and Mr. C. C. Curtiss is having all the wholesale orders he can attend to, and, up to the last week or two, a good retail demand. Mr. Henry Drummond is fully satisfied with the position he recently assumed with this house.

—V. S. Bekovsky has patented a music recorder. Number of patent, 366,068.

Trade Items.

—C. C. Briggs, Jr., of Boston, is in town.

—Thomas D. Jones succeeds Thomas Farmer, piano and organ dealer, Panorma, Ia.

—Theodore P. Brown is now the sole owner of the Worcester Organ Company, Worcester, Mass.

—The former manufacturers of the Bay State organs, Boston, are now making pianos; that is, they have started to do so.

—Stultz & Bauer have some very stylish upright pianos at their warerooms. Especially handsome are those of cocobolo and burl-walnut cases.

—Mr. Frank Wing has secured a half interest in C. D. Pease's patent action rail, and he will have full charge of the business done with that invention.

—M. Slater, the manufacturer and importer of band and other musical instruments and of musical merchandise, at 42 Cortlandt-st., will leave for Europe to-morrow to visit his factory at Erlbach, Saxony. Mr. Slater's new catalogue is attracting much attention throughout the trade.

—We acknowledge with this the receipt of the latest illustrated catalogue of Messrs. Behr Brothers & Co., dated August, 1887. It is by all means the largest and most complete catalogue thus far issued by the firm, and the reading matter in it is not only interesting to members of the piano trade, but instructive at the same time.

—The recent inventions introduced in the Farrand & Votey organs are bound to make them one of the best selling instruments of the class ever made. The new stop-action is one of the best features ever patented. The separable cases have so many advantages that they must be seen to be appreciated. The new styles of cases will be out in August and there will be nothing in the market more attractive.

—Richard J. Levick last Friday instituted a slander suit for \$10,000 damages against John J. Swick, the Paterson piano man, alleging that the defendant, in a public place, accused him of murder and arson, in saying that he killed a man named Jacob Herlich and that he set fire to the complainant's building in Scranton and destroyed \$2,800 worth of goods. The defendant states that neither statement is true, and that he wants \$10,000 worth of damages. What has Swick to say?

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Mr. CHAS. DE JANON,

Mr. H. WORRELL,
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,
and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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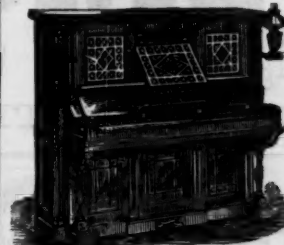
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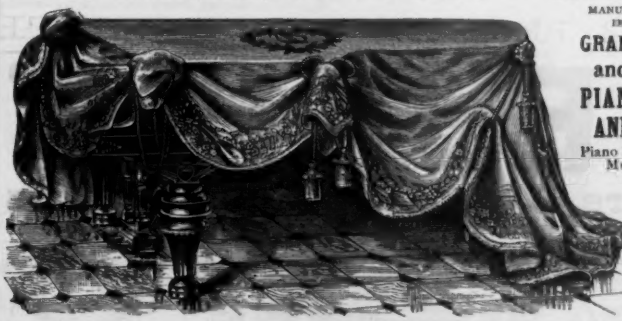
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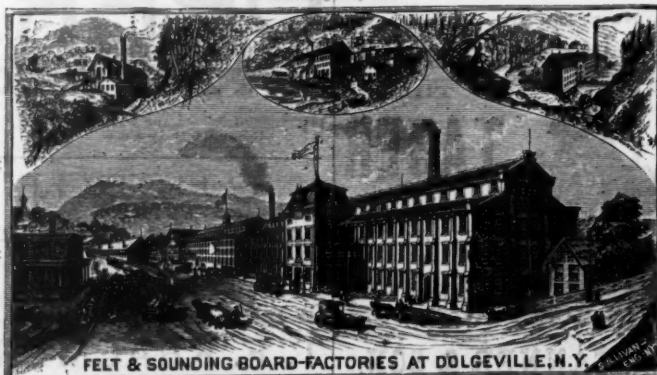
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